

Greek Tragedy – Jewish Readings of Hoplite and Labour, Women's
Nature and Influence with Intellectual Labour
By Shomit Sirohi

I. Illiad, Odyssey and Aeneid – in Jewish Summary of Achillean
Screams

The movement of Achilles is then choreographed with the myrmidons and even hoplites which form like labour, in threshing, cultivation and harvest formats which are in hoplite bands, a laboring consciousness transformed to a war dynamic group and set of conscious forms of awareness of the Peloponnesian War which then is the labourers in the countryside who then becomes the war ensemble in the Peloponnesian which marks their group-dynamic as in fact a violent scream of its structures –

- I. Achilles is with Chryseis, and walks out in the morning to form a discussion with the hoplites – “Why is she an influence?”
- II. Achilles at the military camp, disobeys the group and goes to war – “Why are Myrmidons not helping, why do they force my violence in my body and head, I scream go out.”
- III. Achilles stranded at the beach in modern senses the film Sirohi shoots as being a Christian figure who is abandoned by God, and is simply Christ himself in spiritual life trying to recover – “Why am I oppressed, why am I war.”

II. Jewish Torah, Talmud and Kabbalah as Integrated Method

Imagine the several disciplines even theological disciplines with psychoanalysis and doctoring all joined to the cross-section of life – that in fact the biases are so many perspectives which unite in Jewish sense on the simple automaton following of in fact a militant condition cured by Hebrewness.

III. Biases

History, sociology, and even economics, with psychoanalysis and finally praxis-politics and Judaism with Christianity and Islam – “Fuck, that hit me, fuck I can't live, Urdu mein, awara jiyo, this is a long term thing.”